

DayCare action promised

by Amanda Edwards

"There are going to be lots of changes made...an inexpensive Day Care Centre for those student parents in need," Students' Society President Andrew Yearwood said last year. But what about this year? Cynicism decides our prejudice and we've hung the man before his trial.

Day Care Director Wally Weng-Garrety attributes McGill's Day Care problems to the negligence of politicians—both the provincial and university variety: "It is the Quebec government who in refusing adequate subsidization for the middle income bracket creates our yearly deficit, but it is the university government that makes expansion, the only possible solution, impossible," she says.

The Centre has at present an annual deficit of \$9,000 but contributions of \$3,000 each from Student Services and Students' Society have left it with still \$3000 to worry about. This deficit is a result of the government subsidization plan that does not reasonably provide for the middle income situation.

The lower income is well subsidized while there is no need, obviously, for help in a high income situation. Yet the \$8,000 to \$10,000 income bracket cannot afford \$150 monthly for childcare. Hence, the deficit.

There are other problems. Play facilities for the children are considered adequate though not outstanding. However, the cleaning operations are poor, though they hope, not unhealthy.

Lack of financial stability has created a certain tension which seems to be counter-balanced by the staff's enthusiasm and genuine love for their work. They certainly aren't there for the money, which is little better than minimum wage. Democratic policy decision involving both parents and staff is another reason why everyone remains optimistic including the children who are said to consider the Centre a "home away from home."

Yearwood, when confronted by these problems, seemed well-informed. Although he stated that it was External vice-president Kyriakos Matziorinis' jurisdiction, he accepted personal responsibility as the day care situation had been an important plank on his own



platform.

He did not approve of the McGill Day Care Centre as it now is and would prefer to build a new system from scratch rather than expand on the present system. Yearwood felt the structure was too inflexible and as such "unworkable on large scale demand." The idea he had in mind was childcare for a specific segment of the day — class time only — for which the student would reciprocate with equal spare time child-minding himself. "Sort of a kid-kollecive".

Another aspect of the Centre Yearwood opposes is its operation as a training ground for personnel from institutions other than McGill. However, he insisted these proposals were no more definite than any others currently being discussed by a task-force committee deciding on the issue of McGill Child Day Care.

Matziorinis is cooperating along with University Affairs Director Eddy Hillel, Weng-Garrety, Women's Studies professor Dr. Malloy-Hanley and others who are actively concerned about daycare at McGill in this task-force. He spoke of the problems involved in setting up an efficient but humane Day Care Centre that will provide for the potentially great number of children it would serve.

Letters were sent out to the major universities in Canada and the U.S. over the summer asking about their daycare: the type of structure, the financing and number of children. The response received will be submitted to the Task Force along with alternative ideas.

Space is a problem. Kids

cannot just be stuck in an attic — or even on a second floor — the government specifies the ground floor only. This, Matziorinis says, may mean an off-campus centre and suggests McGill ghetto area, or west of Peel. He states that government help can be solicited, but "only if we have definite, workable ideas."

When he was asked for a date as to when all these ideas would stop guiding pens and start guiding children, he explained, "We are forced to rely on voluntary cooperation rather than that of professional, who can be dictated to, so..."

Matziorinis suggested mid-November as a possible date for action on concrete proposals.

ASUS BUDGETS DUE

All organizations seeking funding from the Arts & Science Undergraduate Society must have their typed, itemized proposals in the ASUS mailbox in the Union by 4 pm Friday.

Mac to leave quietly for barns

by Ted Wakefield

Macdonald College students and faculty are not allowing this term's academic routine to be affected by the prospect of splitting their campus with John Abbott CEGEP sometime in the near future.

In interviews last week, both students and professors revealed that it was "business as usual", apparently in philosophical acceptance of the inevitable. Five years of fruitless struggle against the University's plans to relocate the suburban agricultural college are at an end.

Officially, all that is needed to finalize this move is the signing of the Quebec government's order-in-council, granting authority to the CEGEP to begin renovation of the old Macdonald buildings. As a result, the Agriculture Department will be shifted to smaller, less suitable facilities, including converted barns.

However, on account of government confusion in the wake of recent cabinet changes, no one in either institution knows precisely when the signal will be given.

John Abbott Director-General Bruce McAusland told the Daily that he has given up predicting when the official sanction will come, saying that the word from Quebec has been "any day now" since last spring.

In the Macdonald camp, a "wait-and-see" policy is being followed. The chairman of the chief facilities planning committee, Professor Howard Stepler, said that although some preliminary outlines have been made, no complete work schedule can be hammered out until the split is officially approved.

Macdonald professor Angus Mackenzie, a prime opponent of the plan from the outset, agrees with the prevailing view that nothing can be done to reverse the situation. The last

gasp of the struggle, he said, was the submission of Macdonald Tobacco heir David Stewart to the McGill Board of Governors last year. As to when relocation will begin, Mackenzie said, "I'm not holding my breath. It could be months, or even years."

"At this point," he said, "all that Mac can do is prepare to fight for all the facilities benefits it can get when the time does come." He envisions that the biggest problem will be trying to plan around the college's growth rate—a 10 to 20 percent annual enrolment increase in the last four years. McGill's Physical Facilities Director, G.S. Kingdon, estimated a five per cent annual increase in his report on the Macdonald situation; a figure which is considered much too low by authorities at the campus.

According to Macdonald Student Society Internal vice-president Bob McClelland, antagonism between the two student bodies on campus has diminished. There was bad feeling in past years: the lack of communication between the students and several acts of symbolic vandalism by frustrated "Agri's", such as the discreet removal of a new John Abbott sign near the 2-20 highway.

Despite these assurances, relations are by no means at a record high. This fall, for example, the Society raised the rental fee for John Abbott's use of the Centennial Centre (the Student Society's building) from 10 to 25 thousand dollars, a price the CEGEP's administration was not prepared to pay. Mac students then closed negotiations, and now, for the first time in two years, John Abbott will not be able to take advantage of the Centre's clubroom facilities and basement discotheque.

Students to petition for fare cut

by Charlie Clark

Reacting to the recent transit fare hike, the Association National des Etudiants de Quebec (ANEQ) is circulating a petition to be presented to MUC transit commission chairman Lawrence Hanigan that calls for special rates on all municipal transportation.

The petition, to be presented to Hanigan on Friday, is being circulated at McGill in front of the union and the Redpath library, and asks that all full-time university students be

given a special bus card which entitles them to a transit fare discount.

"We're going to try for a half-rate but will settle for a ten cent discount" explained Kyriakos Matziorinis, External V-P of the Students' Society, which is officially endorsing the petition.

"McGill is a commuter university with a large proportion of students who commute every day and the students who live near the university are already paying high rents," Matziorinis said. "Everywhere

but in North America, students are given preferential rates and because student jobs are getting scarcer each year, students here must mobilize now."

When asked if ANEQ has researched the question as to whether students' needs are a higher priority than old people or working class people for special transit rates, Matziorinis was fairly certain they had. "It is more feasible to get preferential treatment for students because of the social and political conditions that exist."

classifieds

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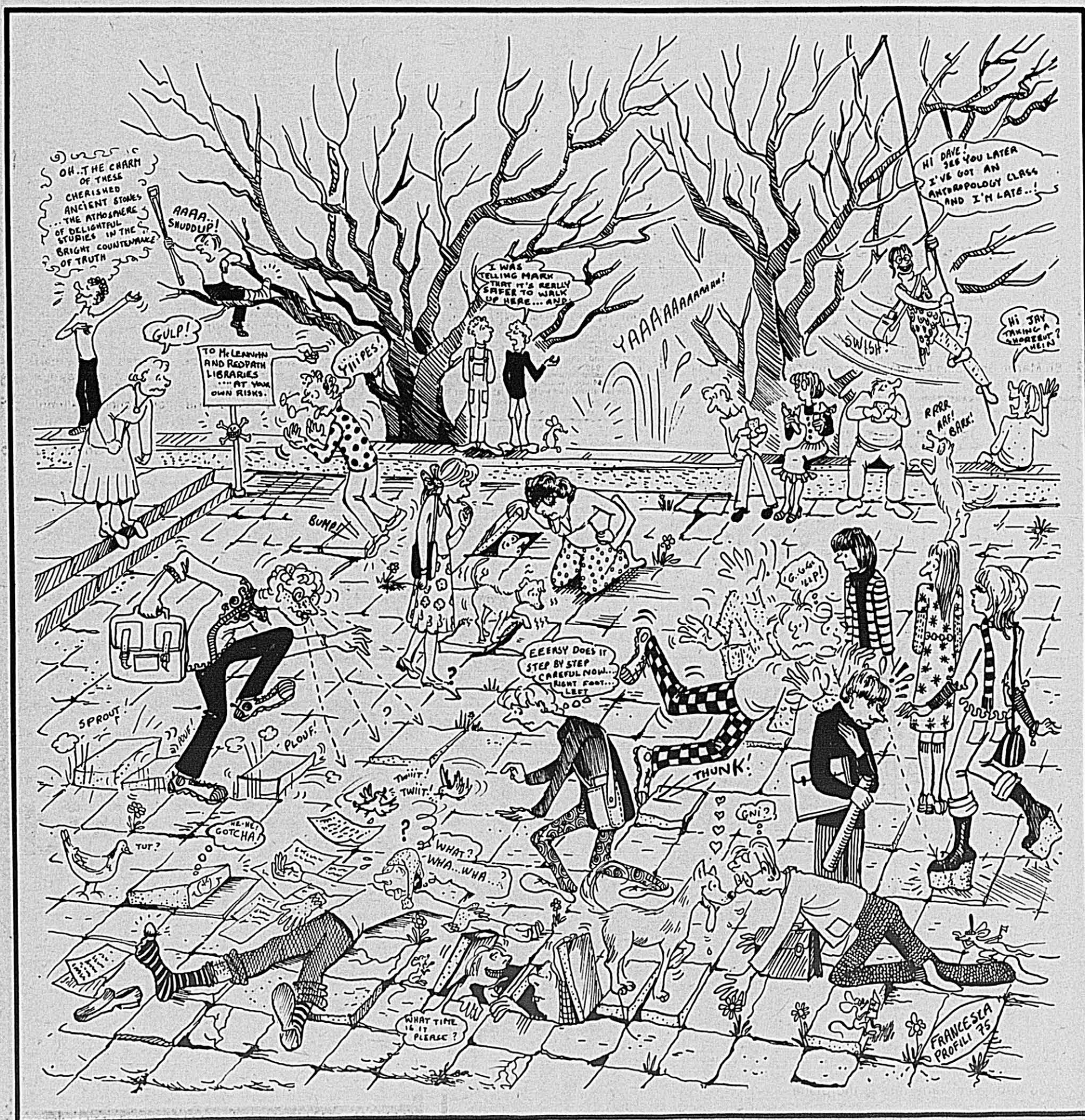
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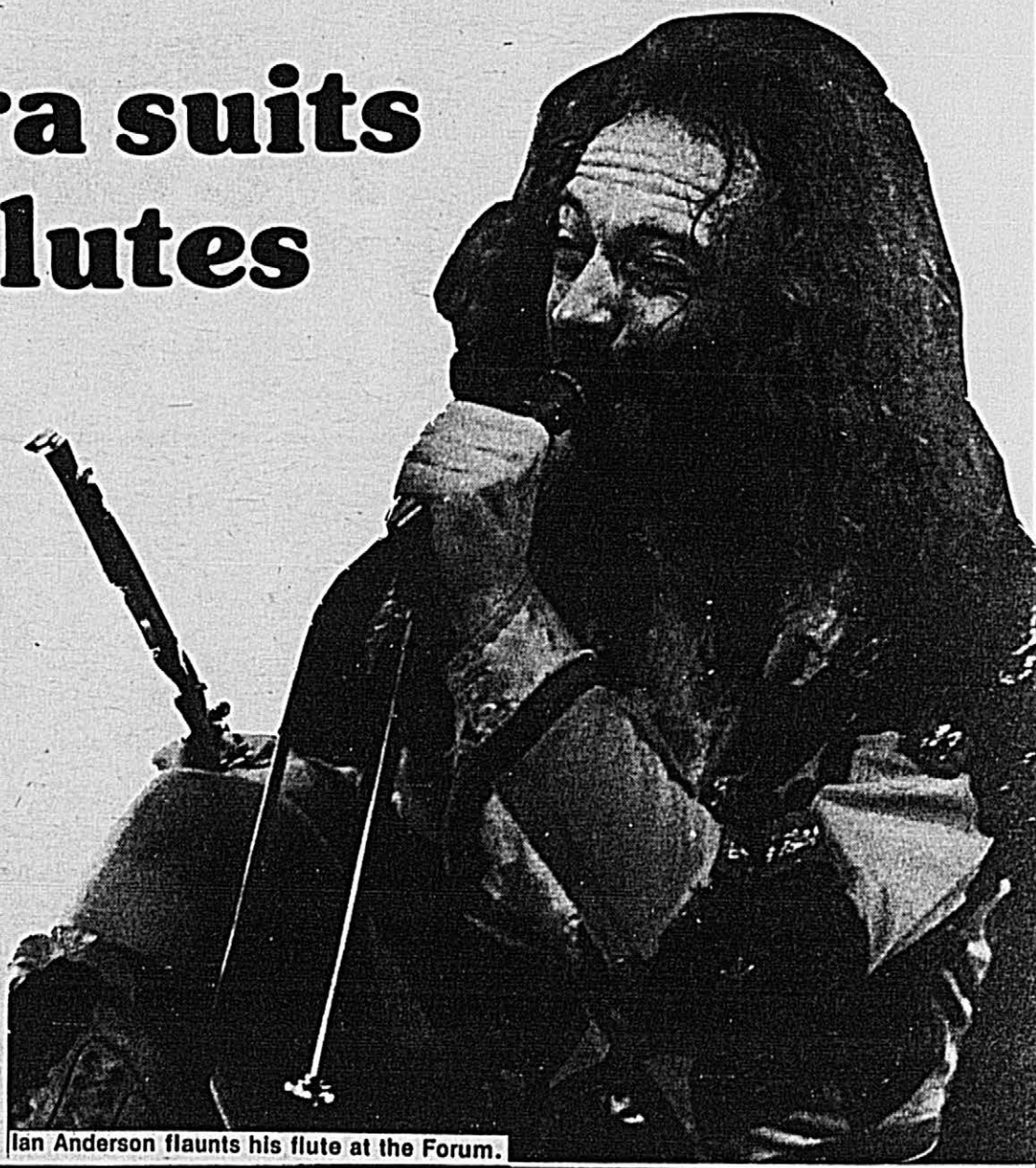
Of zebra suits and silver flutes

Aiming to please both critics and fans alike, Ian Anderson and company have disposed of most of their visual displays in favor of a more varied musical presentation. Their concert on Monday Sept. 29 featured five selections from the ever-popular *Aqualung* album, five from the somewhat spotty *Warchild* album, and, as the show-opener, a much abridged version of the classic *Thick as a Brick*. Songs from their other albums, excluding *Passion Play* and *This Was*, were inserted in medley form. Surprisingly enough, Tull elected to play only the title cut from their new release, *Minstrel in the Gallery*. So perhaps all but the most avid Tull freaks were satisfied by the selection of music.

As far as the performance

itself was concerned, the band was at ease on stage but as "tight", musically, as ever. Fine solos were turned out by lead guitarist Martin Barre and keyboard man John Evan, while that of drummer Barriemore Barlow was a bit bland. Jeffrey Hammond-Hammond was acceptable on bass, his strong point being his zebra suit with matching guitars and upright. Anderson himself was proficient on vocals and acoustic guitar, while his flute playing, although good, was not at its best. Nevertheless, these gentlemen are quite talented in expressing their unique style of rock, and despite the disappointments of recent albums, Jethro Tull remains one of the better live bands around.

by Michael Schwartz



Ian Anderson flaunts his flute at the Forum.

Never missing a cue

One Crack Out opened at the Centaur Theatre last Wednesday Oct 1. Written by David French, the play deals with the life of a pool hall hustler and his involvement with money loans.

One Crack Out takes place in a Yonge Street pool hall where, like looking into a fish bowl, we watch with detached interest as the unfamiliar creatures swim around—but when they fight, copulate, and

reproduce, they suddenly become ours to wonder at and understand. In a similar fashion, our interest in the characters grows: the more intense and obtuse their finagling, the more absorbed we become.

In the first act, Charlie Evans (Michael Reynolds), a pool hall hustler, struggles with aging and temporary impotence. Little by little, we are drawn into the world of the small-time pool hustler, the Mafia, the loanshark and the collector. Then, in an abrupt turning of tables, Evans finds

himself owing three thousand dollars, to a psychopathic collector with only three days in which to repay his debt.

The entire action of *One Crack Out* occurs in a pool room owned by Earl (Griffith Brewer), a former pool room superstar whose hands were destroyed by a vicious collector to whom he owed money. He is a living warning for all of Charlie's actions—a man of understanding, yet broken in spirit and flesh.

French creates the rhythms and tensions of this street world in the choppy, cursing dialogue of his characters. Charlie Evans is no mythical hero—he is unsure and impatient, but has the ambition to remain strong. He realizes the tension of his situation, yet is still afraid. Helen, his wife, has accepted their merry-go-round situation and realizes its ultimate futility; in this sense she is stronger than Charlie in this vicious circle which has been created.

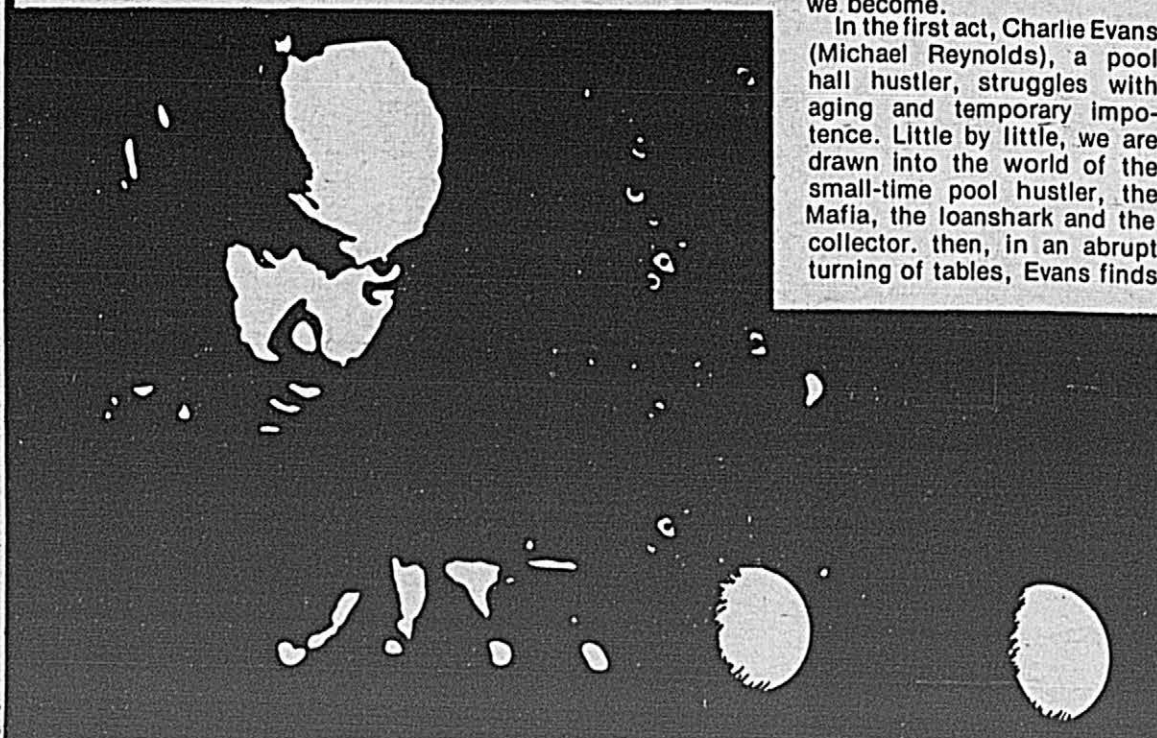
When Harriet Monroe was editing *Poetry* in 1912, Ezra

Pound advised her that her content policy should be to "support American poets, preferably the young ones who have a serious determination to produce masterworks . . . Import only such work as is better than that produced at home."

David French's *One Crack Out* is a work which, under Mr. Pound's dictum, might be exported successfully. It will be playing at the Centaur Theatre until November 2, and is well worth seeing.

PLAYS FOR THE ASKING

In the offices of the McGill Players' Club there are a number of Canadian one-act plays just waiting for somebody to produce them. The first step of this process is for all interested directors to come and read some of these plays and to choose one which they would like to do. The plays are available all this week in Players' Club from three o'clock until four o'clock in the afternoon. Ask for Diane Morrison.



The art of the marionette

Felix Mirbt is a master of an intriguing art which perhaps most of us (unless you saw *Woyzeck* last year at the Centaur) associate with children and light-hearted entertainment. As he revealed in a lively and skillful lecture and demonstration at the Goethe Institut last Thursday evening, Oct. 2, his art is very much more than simply a child's amusement.

Mirbt began by telling of his boyhood fascination in Bavaria with the antics of puppets in the travelling shows of Foster and Geniviva. These shows, which visited the small, remote European villages seasonally, presented lively skits of lurid and bawdy humour. Mirbt claims that he was too young and innocent to understand the jokes, but that then, as now, it was the technique and movement which fascinated him.

Using his parents' collection of antique puppets, he began to experiment on his own. It became a 'mechanical' hobby in which he dabbled throughout his boyhood and later on as a theatre student at the University of Göttingen.

Mirbt demonstrated several variations of the puppets he first worked with, most of which he himself designed. He began with a little witch puppet. It was complete with craggy face, green hair and a ferocious-looking glass bead placed to glare malevolently from one eye. This was a handpuppet, manipulated simply by placing fingers inside the head and arms. With a few artful finger movements, Mirbt could bring her to a spewing and grimacing life.

He then went on to show several types of marionettes. These are puppets which are manipulated by strings at-

tached to the puppets' legs and arms. The puppeteer stands on a raised platform behind the back-drop and uses the strings to move the puppet. It was the mechanics of puppetry with which Mirbt experimented in his early days. He showed how the deft placement of strings in certain areas of the stomach of one puppet could create the lolling, stomach-pitched walk of a drunkard, while a soldier puppet was designed to walk with a very bumpy, hippity-hoppity step.

Mirbt obviously loves the world of fantasy and comedy/drama of these little puppets. When demonstrating, he seemed to believe in their 'life' and talked to them, with a thorough grasp of their imaginative world. As a youth he became more involved with puppets and began to see greater possibilities for their use in theatre.

One of his first innovations was the use of a pole attached to the head of a puppet. The pole and a simpler arrangement of strings made the puppet mechanism sturdier. This made possible the use of larger puppets as well as an expanded stage area. In earlier stages, the width was confined to the arm-expanse of the manipulator. The puppeteer could now easily handle two puppets. He could also walk on stage. This meant that a great deal more space, movement, and dimension could be added to the action of the puppet productions. The puppeteer himself is perhaps little noticed. As Mirbt aptly questioned his audience, "How often do you really notice me when this puppet is in my hands?"

The use of puppets in adult theatre was perhaps best

exemplified by his successful production of *Inuk of the Sun* at Stratford, Ontario, and later *Woyzeck* at the Centaur. *Woyzeck* is an old German play of psychological and philosophical dimensions. Almost life-sized puppets and "animated masks" (human beings wearing masks) were used to present the drama. Mirbt feels the use of puppets in the play had several advantages which he personally regards as very important to theatre. One is the fact that an actor can present only himself and his own personality as a character. A puppet is visually much more the ideal character. Its movement is designed to be the character. Mirbt feels that an actor can often give too much of his private self and perhaps 'negative' ego. Using a puppet can overcome this stage personality and ego trip.

Another advantage is the use of puppeteers. In *Woyzeck* they were used occasionally to react personally to the character of *Woyzeck*. As abstract "reactors" they could present the audience with another interpretation or reaction to the drama taking place. He feels also that theatre is put into perspective when the puppets are shown as inanimate objects at the end of the play. The audience is made to realize the drama has only existed in the realm of theatre.

Mirbt likes the idea of theatre being very abstract. He likes the challenge of using his talent to bring life to abstract objects. He also feels that the audience becomes much more involved with the production if they are left to imagine and seek their own interpretations. It is then a much more personal experience.

Mirbt is presently working on a production of a French-



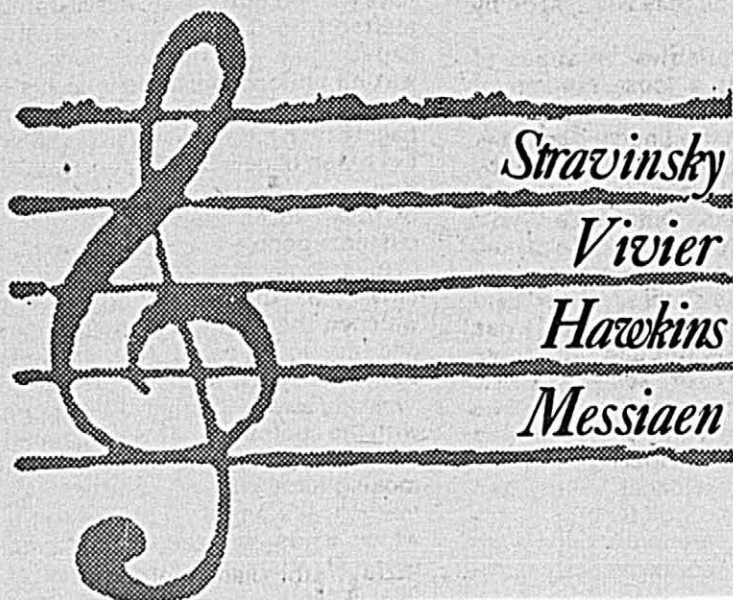
Felix Mirbt demonstrates the art of puppetry.

language play which translates as "For God's Sake". He describes it as a play about the usage of the expression and term "god" for economic and political purposes. He is quite pleased with this production. He says puppeteers are rare and very private persons. In a play they must learn to work with each other and reach agreement concerning the puppets used. Each one might handle various puppets at different times during the drama

and must be able to present a coherent view of characterization. There must therefore be a great deal of trust and understanding amongst members.

For those interested in pursuing this art, he advises that the ability to dance and to move, and that a sense of burlesque would probably be one's most important attributes.

by Susan Staskus



The first concert of the Societe de Musique Contemporaine du Quebec's tenth season was held on Thursday Oct. 2, in Pollack Hall. The ensemble consisted of 36 musicians performing works by Stravinsky, Vivier, Hawkins and Messiaen, under the direction of Serge Garant.

The concert began with Stravinsky's *Symphonies d'instruments a vent* (1920), a composition in the memory of Claude Debussy. Stravinsky attempted to express Debussy's musical ideas in his own language. The work was a serene pastiche, reminiscent of Debussy's illustrative Preludes.

The performance of Claude Vivier's *Liebesgedichte* (1975) was fascinating both technically and aesthetically. It

employed three quartets (one vocal, one brass, and one woodwind) to express the composer's spirit of love. The effect was an ethereal mood, one of expectancy for the future. The composer seemed to be searching and calling, through the use of the quartets, for something beyond, something out of reach of the present. Ending with a soft, speaking tenor solo, the composer left his air of expectation unresolved, but not dissatisfied with the present. The performance was an interesting example of various techniques of contemporary orchestration.

Waves (1971) by John Hawkins, a duet for piano and soprano, is the composer's interpretation of T.S. Eliot's *Four Quarters*. The work dealt

with the cyclical nature of time. The dialogue between piano and voice was effectively performed by the composer himself and by Margo MacKinnon.

The concert closed with Olivier Messiaen's *Couleurs de la Cite Celeste* (1963), a work based on five quotations from the Apocalypse. The piano solo was played by Raoul Sosa.

The SMCQ presented a very successful concert. For those interested in contemporary music or new musical experiences, future concerts should be well worth attending.

For information about the SMCQ's concert season, call 739-5329.

by Faith Backus

In search of

*As you ramble on
through life,
Whatever be your goal.
Keep your eye upon
the bagel,
And not upon the hole.*

—Abou Ben Shapiro

Researching the bagel was no bowl of cherries. I expected pizzazz: an origin on the Rosetta stone, a receipt for a dozen "whites" in cuneiform, an honorable mention on the Bayeux Tapestry ("... so on the way to England we happened to stop at this quiet out of the way bakery...").

After skimming scads of tablets and a length of carpet, I was ready to quit the quest. A mystery indeed: What did Ptolemy, Hammurabi and Matilda have with their cream cheese and lox? History had skimmed on dough and poppy seeds.

I found that the bagel, alas, hasn't the panache of bouillabaisse. The prestigious Larousse Gastronomique and the baker's dozen or so of "international cookbooks" I consulted disavowed any knowledge of the bun's existence.

Playing the role of the proverbial camel, I had suffered so far nothing more than a slipped disc. My spine finally cracked upon discovery that the sexual element of this story was non-existent. Sigmund Freud had never written: "Sometimes a bagel is just a bagel," as a sadistic graffitist had suggested in the men's washroom of the Stewart Biology Building.

It was maddening, this lack of source material. Like the mild-mannered sheriff whose brother has just been killed by Ortega and his gang, I knew what I had to do. I moseyed on over to the Daily office and put in a request for a photographer to accompany me on an adventurous foray in search of the fabled Petrified Donut, a roll whose origins have somehow eluded the creme de la creme of McGill's librarians.

Marianne Phinney answered my plea and documented our weekend excursions to three bagel shops with the photos in this article.



A culinary



Fairmount Bagel Shop

The woman is fortyish and zaffig. She is dressed in the pelts of two extinct animals and is wearing a Lucas pendant which threatens to be fatal if she doesn't take it off before swimming. She has just asked Hymie for seven dozen bagel and is speaking to Andy as he massages a slab of dough, whomping, cutting and rolling it until it's assumed the shape of a bagel. It is a typical St. Viateur bagel factory conversation:

"How many bagel do you make an hour?"

"Do you want a job?" Andy asks.

"Oh no! I could get so bored making bagel all day!"

"I guess so. After you've been making bagel for twenty-five years, the men in white suits come for you with butterfly nets."

"You'd never think they were made by hand."

Behind this inquisitive "mistress of Mah Jong" stands a loose column of people that winds to the door. A scruffy couple, fresh from the Louise Forrester concert at the Outremont is followed by a group of wrinkleless middle-aged folk with hereditary tans. Outside, a Who's Who of Montreal Jewry is double parked on St. Viateur.

I stand huddled near Joseph who takes the rolled bagels which Andy has baptized in honey water and dips them into either poppy or sesame seeds before arranging them on the oak slats that are eased into the wood-burning oven. Reporters and their needs are nothing new to this bagel bakery and Joseph is giving me pointers:

"Tell them how natural our bagels are — we don't use any chemicals or preservatives."

Hymie, who stands by the trough into which the baked bagels are tossed, adds quietly: "Prince Charles once bought a dozen bagels from us."

A scoop. Visions of the Pulitzer Prize dance in my head. "Did he actually come in here?"

"No, he waited in his car."

"Was his mother with him?" Marianne inquires.

It is Andy who answers. "I don't know, but he gave us a twenty dollar tip. Kept us in coffee for a week."

It's a small wonder that word of the Bagel Factory has wafted to Buckingham Palace. Hymns of praise have been sung to the bakery's *gemutlichkeit* by Don Bell in his Leacock Award winning "Saturday Night at the Bagel Factory." Several Montreal tour guides bring their groups to the bakery daily. Public bagel production ceased for a day for the filming of two scenes of "The Apprenticeship of Duddy Kravitz." In fact Andy's father had a walk-on role consisting of three words: "Everybody's a poet."

While no Hollywood film producers have dashed into the store sweeping the staff off to Tinseltown, requests for bagel come in from all over. Andy, waxing philosophical looks at his flour coated hands: "These hands have made bagel which have gone all over the world. I've baked bagels for the people in Hong Kong..." When he travels, he takes two or three dozen bagels with him. The customs people know Andy well.

It is three in the morning and the crowd has thinned slightly. We have watched the creation of some hundred and fifty dozen bagel. Not visibly tired, Andy, Joseph and Hymie are still "yacking away," pulling shtik after shtik with the customers. At the beginning of the evening Andy told everyone he is looking for a wife, now he tells us he is married. It's an all night vaudeville act which lends immeasurable flavour to every St. Viateur bagel enjoyed at the next brunch.



the bagel...



escapade



Van Horne Bagel Bakery

Leon Eisenberg pulls me aside. "I don't want them to hear this," he whispers cabalistically, indicating Nick and Michael who are working at the oven, lolling in Marianne's attention.

"Our bagels are natural products." He speaks as though he is stating a culinary truism. "We use unbleached wheat flour, natural seeds, honey, vegetable oil, and yeast. There are no chemicals!" Somehow sensing the Daily reader's anathema for monosodium glutamate and the like, he repeats this twice. "They are very nourishing and yet low calories — you don't gain weight from our bagels."

We are now in the back of the Van Horne Bagel Bakery; Mr. Eisenberg is expanding on the versatility of the bagel. "By tradition, the bagel is not salted. That is so it can be eaten with a strong cheese or jam."

We return to the wood oven and Mr. Eisenberg introduces me to the bakers. "This is Mr. Nick Stefaniuk. He is an excellent baker — the best in all the business."

"How long have you been a baker?"
"Fifty years."

"A hundred years." The joker is "Mr. Michael Marulis," who himself started baking eighteen years ago in Greece.

The setup is familiar. There is a wood-burning oven flanked on one side by a tiled, honey-water filled basin and

on the other by a wooden trough. A hundred pounds of flour accompanied by a cake of yeast and a measure of oil and mixed in the monstrosity in the corner for a spell, will yield enough dough for seventy-five dozen bagels. Bagels, by the way, which have enticed the palates of the discriminating inhabitants of British Columbia, Nova Scotia and Ottawa. "If you pine for our bagels in Moncton," says Mr. Eisenberg proudly, "go to 'Frank's — he's got them." We leave the Van Horne Bagel Bakery amid the noise of jocular camaraderie and the sight of a dozen bagels being flung from the oven. A saleswoman scoops them up gingerly and dashes into the front. "Don't people eat anything else but bagels?" she manages to say.



Bagelville

Milt Kessler is a proud man. He is proud of his bakers, proud of his machines, proud of the seven varieties of bagels he offers, proud of Bagelville. Milt Kessler is proud of the crowds that pack Bagelville to buy the seven varieties of bagels that come from the machines that are run by his bakers.

No matter what anyone says, Mr. Kessler insists that machine-made bagels are the best. Bagelville presents us with the epitome of automatized bagel production: there is a hulking mix-master with a sinister hook that contorts the dough, a metal hydra which forms the fledgling bagels, a steam closet which helps the dough rise, a metal basin full of boiling water and the piece de resistance — a revolving five-tiered oven which presents you with the finished product in fifteen to twenty minutes.

Manning these machines is a veritable United Nations of "dough-flingers." The bakery has a Hungarian, a Russian, a German, a Black and a Greek, Mr. Kessler tells me. He is also enthused about the certified woman baker who isn't in today.

Bagelville prides itself on its variety. There are seven standard types, but the number often rises to ten. Along with the dependable duo, sesame and poppy flavours, the bakery offers garlic, onion, pumpernickel, egg and marble (half white and half pumpernickel) bagels. Bagelville also turns out oodles of bread and the like: Israeli rye, tzitzel, salt sticks, baguettes and ficelles "rivaled only by those made in Paris." On St. Patrick's Day the bakery mixes up a batch of green bagels.

The crowd is still heavy when we emerge from the back of the store. An old man has just put in an order for garlic bread. Turning to his friend, he swears on his grandchildren's heads that garlic bagels lathered with prune jam are doing wonders for his constipation.

Bagels. Bagels. Bagels. For the past two days we have been deluged with these circular buns. Fat bagels, thin bagels. Bagels with seeds packed so tight you can't even see the brown crust, bagels so bald they're used as teething rings for infants.

These days I've suffered a shattering reorganization of my values. "What is the meaning of life?" is no longer numero uno on my list of Philosophical Heavies. The dichotomy of automated versus hand production of the bagel is.

I've come away from this pilgrimage with the knowledge that the bagel originated in Russia or Poland or Rumania in the 16th or 17th centuries. It depends on which baker you ask. However, no matter when the finished Petrified Donut first made its appearance on this earth, let it not be said that it suffers from a lack of publicity. On leaving the St. Viateur Bagel Factory, I received this bit of advice from a woman who learnt of my assignment.

"Make it interesting," she said.

How could I miss?

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Dozen "whites" [sesame seeds] - \$1.20

Dozen "blacks" [poppy seeds] - \$1.00

Van Horne Bagel Bakery

4655 Van Horne

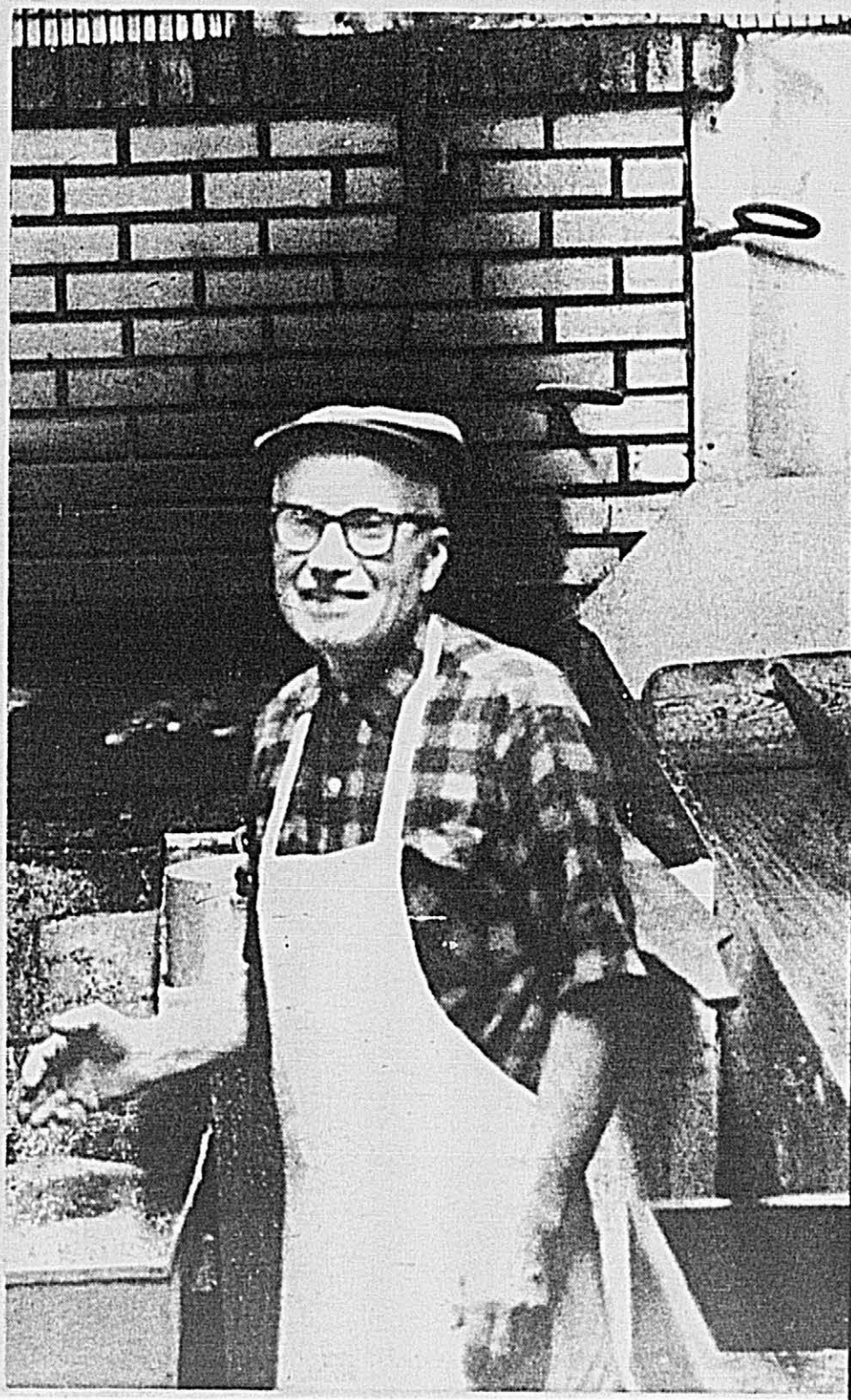
Dozen bagels - \$1.50

Bagelville

4843 Van Horne

Dozen Bagels - \$1.44

by Joe Rubin



Jazz on the hill

Resident musician Ernie Nelson learns as much from the students who participate in his class and jam sessions as they learn from him. "The students are an inspiration to me, they keep me going," he says. And likewise, his students speak of him as an inspiring, gentle person; his gentleness being evident in the manner with which he regards his music.

Nelson runs the three jam sessions and Monday night classes as informal get-togethers. His main purpose is to get people to participate and enjoy playing.

"Students think they have to be really good to come to the jam sessions," he said, "but nobody's bad — if the music comes from inside and you understand it, then it's never bad."

Nelson is primarily a jazz musician. If one asks him what makes good jazz, he answers confidently, "It's expressing what you feel, what you see around you, it's expressing your life, it's improvising."

Nelson feels there are two things that make a good night of jazz. They are the person who is playing it, and the audience. "A good night is when the band communicates with the audience, and the two cease to be separated."

He likes his audience to play along with him. "Take Sonny Greenwich, he's my favourite jazz guitarist because he makes you feel so good inside you have to shout and sing and move your feet."

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performance beforehand, unless it's a concert. Instead, he sets the mood of the players and the audience in between songs tell him what song to do next.

To watch him perform, one can see he practices what he preaches when he says, "each of the members of the trio give to each other, we inspire each other, we play off each other." Nelson settled in Montreal in 1968 and formed "Odyssey," a jazz trio whose members also include Jimmy Oliver and Richard Robinson. Odyssey plays at Cafe Campus, Le Grand Place, and Dawson College. The jazz group will be playing soon at Gertrude's, In Concert, and at Festivals.

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Nelson believes Montreal is a bad city for jazz, but plans to try and make something happen here.

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you've got the desire," he says, "all you need is the instrument — it's never too late."

His goals for the year as resident musician include showing slides and films of jazz concerts, building a John Coltrane library of records, and inviting speakers to talk about John Coltrane's life and music.

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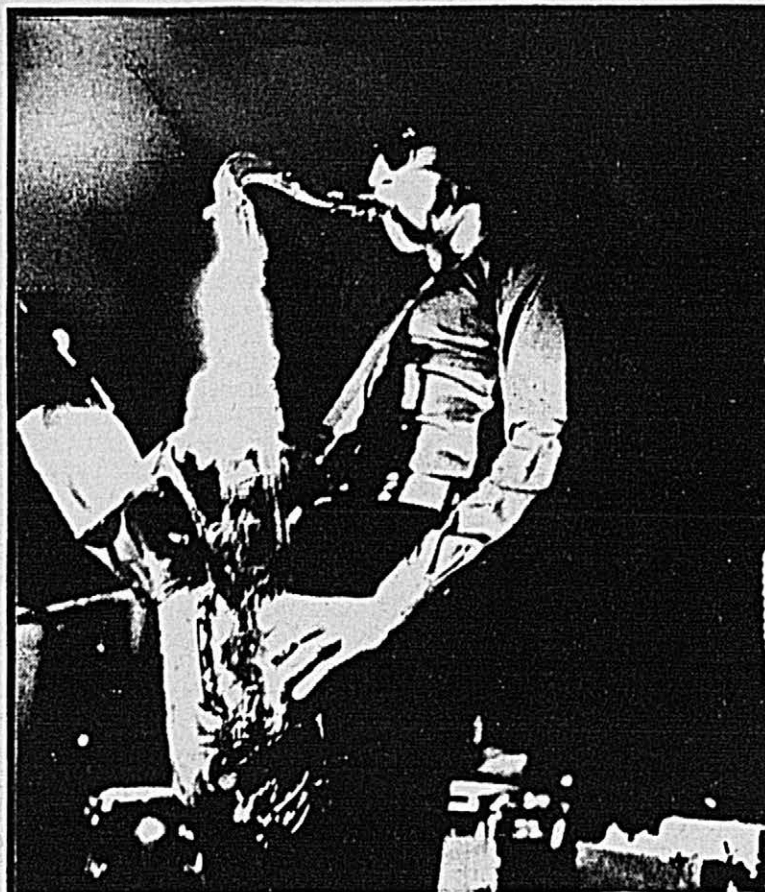
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Ernie Nelson can be contacted at Molson Residence, Room 001, or by calling 288-9906.

by Khonda Adamo



Gato Barbieri, an Argentine saxophonist, at In Concert Sept 30 to Oct 6. You may have missed his tango, but you can catch senior blues favorite Howlin' Wolf now until Oct 14 at 2 Le Royer in Old Montreal.

Three tall basketball players leap spontaneously upwards, their fingers eagerly outstretched towards the ball. A slim, running figure bears aloft a lighted torch. Elsewhere, a pair of graceful dancers perform the steps of a pas de deux. Are these Olympic athletes in training? And perhaps a morning session with some diligent ballet troupe?

If this is what you guessed you would in both cases be quite right — or almost. For the energetic activity and fluid movements of Esther Wertheimer's bronze sculptures are only figurative. And the Galerie Bernard Desroches has not been turned into a gymnasium; it has merely housed Wertheimer's exhibition during the past two weeks, Sept. 18 to Oct. 5.

The most recent series of statuettes is called *Tribute to the Olympics*. Her cyclists strain forward over their handlebars, a skier twists his body to maintain equilibrium, and wrestlers struggle for supremacy. Most effective are pieces such as *Diver* and *Hurdles* in which the figure is portrayed in several different positions like successive stills of a single movement.

The series of dancers, based on observations of Les Grands Ballets Canadiens, also display superb activity. The figures throb with youthful vitality. Always, the limbs are elongated and very slim and the roughened surfaces refract light from all angles such that the figures seem to tremble with dynamic energy and unrestrained sensuality.

The third group of statuettes, based on religious and familial themes, did not have the same appeal. Artistically,

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Wertheimer's best work sparkles with spontaneous bursts of gaiety or rhythmic striving in perpetual motion. It was an exhibition well worth seeing. For those who missed it, some of her larger works can be seen either outside Hotel Bonaventure, the garden of the Ritz Carlton or in front of the Standard Assurance Company and of course, at the Galerie Bernard Desroches.

by Linda Dyer

A bronze symphony in motion



Pas de Quatre



Jazz musician in residence Ernie Nelson.

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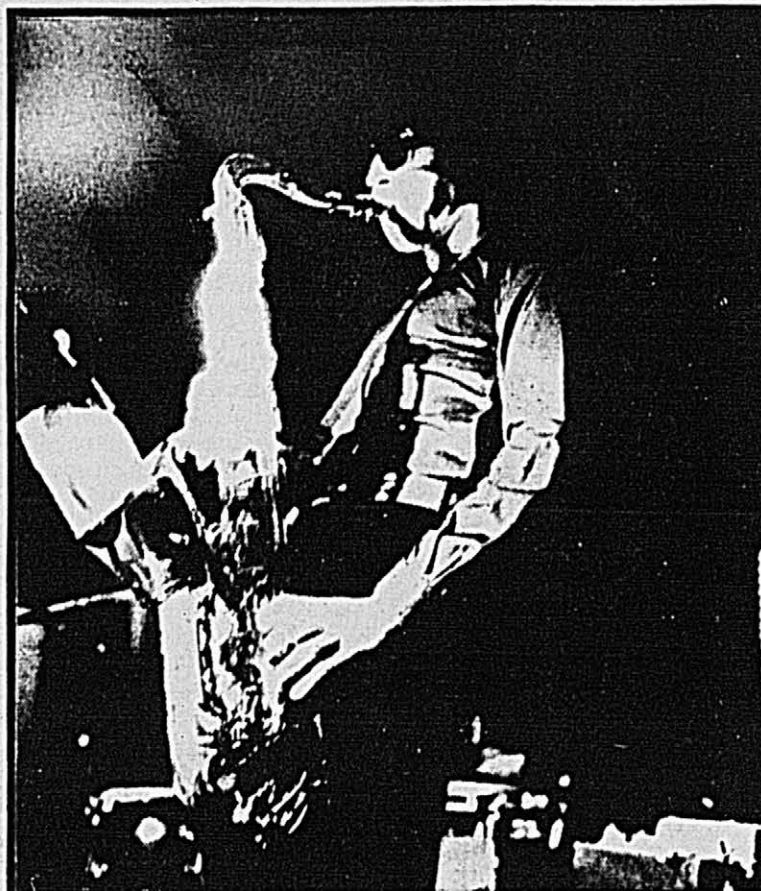
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A bronze symphony in motion



Pas de Quatre

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—Crist, New York Magazine

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—Village Voice

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Insanely logical, horribly funny!"

—Interview Magazine

"INNOVATIVE GENIUS!"—Penthouse Magazine

"A MOVIE THAT CELEBRATES TACKINESS!"

—Canby, N.Y. Times

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—Crittenden, New Jersey Record

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notice

All our Campus advertisers are kindly advised that the McGill Daily is going to take a break during the Thanksgiving Week (Oct. 13-17).

The paper will resume publication on Monday, October 20th.

The ad office will be open on Oct. 16 & 17 from 9 A.M. - 5 P.M. and the deadline for October 20th is Friday October 17 before Noon.

392-8902 ad office

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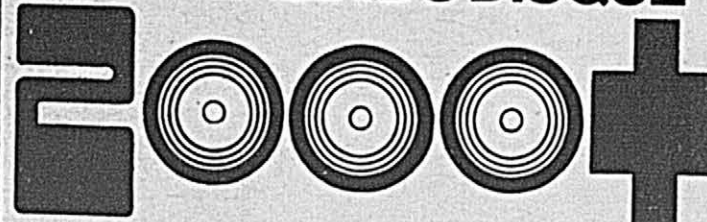
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The Weekly



CHEAP 'n' GOOD MA'S CHOICE

★ McGill Film Society

Union 464. 392-8934.
They show films Wednesdays at 20:00 and Fridays and Saturdays at 19:00 and 21:30. Prices between 50 cents & 75 cents, with series tickets available. Showings in L132.

Oct. 8 *Invasion of the Body Snatchers* starts the science fiction series off with a film strictly for buffs.

Oct. 10 *Decameron* is Pasolini's full colour spectacular and slightly naughty version of Boccaccio.

Oct. 15 *The Producers* is one of the funniest films of all time, if you're as partial to N.Y. Jew humour as I am. Watch it and find out how to make a musical revue about the rise and fall of the Third Reich, and a million dollars to boot. Mel Brooks' best.

★ Le Cinematheque Quebecois

1700 rue St. Denis presente des filmes tous les mardis a vendredi a 19:30 et 21:30. Prix: 75c. 866-4688, 844-8734.

le 8 Oct *Madame Yuki* de Kenji Mizoguchi, un des meilleurs filmes japonais de style vraiment japonais. L'histoire d'une femme dans une autre culture.

le 10 Oct deux filmes de Bolivie — *Sang du Condor* et *Le Courage du Peuple* — de Jorge Sinjines. L'oppression economique en Amerique du sud.

Loyola Film Series

7141 Sherbrooke W., Showings Wednesday in the F.C. Smith Auditorium. 482-0320 loc. 437.

Oct. 8 19:00 *La Beaute du Diable* du Rene Clair, assez drôle.

21:45 *Trafic*, by Jacques Tati, is a film that proves that the Keaton tradition is alive and well in Paris. And even better than ever.

★ S.G.W.U.

shows films in H 110 of the Hall Bldg., 1455 de Maisonneuve W. Student price: 75 cents. 879-4349.

Oct. 10 21:00 *Le Bonheur* by Agnes Varda. Part of a retrospective of films produced by Mag Bodard, a woman who has become the best film producer in a highly sexist industry.

Oct. 11 21:00 *Mes Petites Amour-euses* might be one of the best or worst of the week's films, directed by Jean Eustache who went on to make *Le Maman et le Poutain*.

★ Cinema V

showings at 19:00 & 21:00 every night, admission \$1.49. 5560 Sherbrooke W. 489-5559.

Oct. 9 19:00 *Elvira Madigan* by Bo Widerberg is a lovely mixture of visual beauty and old fashioned melodrama. Also shown on the 12th.

19:00 Ken Russel's *The Devils* will definitely make its presence felt.

Oct. 11 21:30 *Peter (Paper Moon)* Bogdanivitch's *Targets* will show exactly how a potentially fine filmmaker started on the road to cheap imitation and fame and fortune. Starring Boris Karloff, the film becomes a suspense parody of everyone's favourite thriller.

Oct. 12 21:30, *The Wild Bunch*, Sam Peckinpah's Ayn Randian view of two aging gunfighters is dominated by austere bloodletting. It's beautiful watching it unfold. My favourite Western made in the last fifteen years. Also showing Oct. 14th.

Oct. 15 19:00 *La Bonne Annee* by Claude Lelouch proves the value of French civilization with another love story with French barbs.

★ Cinema Outremont

showings at 19:00 & 21:00. Admission \$1.49. 1248 Bernard O. 277-4145.

Oct. 12-15 Films and discussion of the October Crisis, the War Measures Act and related matters should be of interest to everyone. Phone for more info.

★ The Boob Tube

every day and night of the week. Price: Hypnotic slavery.

Oct. 8 Canal 2, 00:30 *Der Junge Toerless* de Volker Schlöndorff. Une des meilleurs cineaste et meilleur filmes de la nouvelle vague allemande. L'histoire d'un jeune homme en ecole prive.

Oct. 9 Ch. 6, 23:55 *A Day in the Life of Ivan Denisovitch*, will probably lose all it tenuously had unless you've got a colour cinemascope TV, interesting nonetheless, but it doesn't compare to: Ch. 12, 00:00 *To Have and Have Not*. Probably the best Bogey film of all time, certainly the best with Lauren Bacall. Great directing by Hawkes, a great script, fine acting from all the stars involved (and there are lots) and a bombshell 18 year old Bacall all add up to a great time for all. Lots of pop corn advised.

Oct. 10 Canal 2, 23:00 *Z de Costa-Gravas*. A superficial view of politics and political assassination. All the good guys win and all the bad guys end up in jail — a neat film anyhow.

Ch. 12, 00:00 *A Bogey* double bill: *Casablanca*, wherein Bogey does his Woody Allan imitation, helped by Ingrid Bergman, Peter Lorre and Sidney Greenstreet (but Claude Rains steals the show and wins the war). *High Sierra* in which Bogey again is the outlaw who must lose in the end.

★ English Department

shows films at all sorts of hours, almost every day. Phone or get in touch with your local film prof.

Oct. 10 1:00 & 15:00 in Arts 230. A Bergman film will be shown, and that says enough if you think you can hack it at such uncivilized hours of the day.



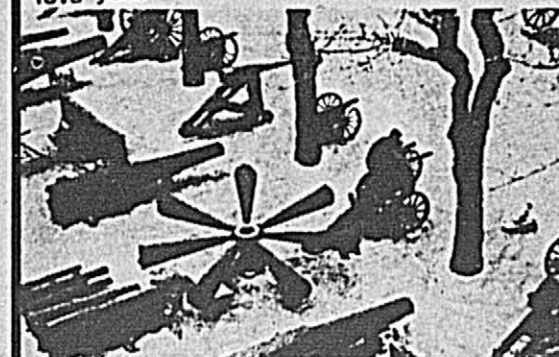
The Graduate is being shown this Saturday at 19:00 & 21:00, ahhh nostalgia.



Mr. Godard would not approve.



Bogey and Bacall, treat 'em rough and they love you.



Defending our Liberty?

The Weekend MUSIC

Christ Church Cathedral — Oct. 11. Musica Camerata Montreal. Schubert, Martin, Lareau and Brahms. 5 pm Free admission. 1440 Union St.

Cafe Campus — Pollen, a progressive Quebecois rock trio. \$2-3, 9:30 pm 3315 Queen Mary. Oct 13.

Pollack Hall — McGill Maiste Jazz. \$1 -3, 8:30 pm Oct 10.

THEATRE

Ecole National du Theatre — The Matchmaker, a light play about a matchmaker who catches herself a wealthy merchant. Through Oct 11, 8:30 pm. Free admission. 1182 St. Lawrence.

La Poudriere — La nuit des Assassins — a drama of a group of teenagers holding a farcical trial against their parents. Through Oct 25. 8:30 pm, Sat 6:30 and 9:30. \$4.50 - 5.00. 1455 Peel.

Theatre du Nouveau Monde — Le Pere Humilite — Part Three of a trilogy set in 19th Century Rome, concerning Papal affairs. Oct 10 to Nov 1st. 8 pm, Sat 5 and 9 pm, Sun at 7 pm. \$3.50 - 6.50. 84 St. Catherine W.

Theatre du Rideau Vert — L'Hotel du Libre Echange — a farce by the early French playwright Georges Feydeau. Through Nov 1st. 8 pm, Sun at 7 pm. \$4 - 4.50. 4664 St. Denis. Youtheatre — Short Shrift, by Rex Deverell. Oct 12, \$2.00 1585 Blvd. St. Laurent.

EXHIBITS and GALLERIES

Galene Gilles Wheelerbrant — Pierre Boogaerts' one-man photography show explores clouds. Tues thru Sat, 1 to 5 pm. Through Oct 25. 2130 Crescent.

Goethe Institut — German-Canadian Painters and Sculptors. Mon thru Fri 10 am to 6 pm. Free admission. Place Bonaventure.

Powerhouse Gallery — Gastronomical Paintings by Bé Vander Heide. Paintings to be tasted. Tues thru Sat, 1 to 5 pm 3738 St. Dominique. Through Oct 11.

Universite de Quebec a Montreal — History of Art Exhibit. Call the university for information

Dow Planetarium — Nirvana. Through Oct 29. 1000 St. James St. W. Call 872-4210 for times.

Theatre Maisonneuve — Venise, cite des eaux — A lecture on the place of Venice in the history of art. \$5.00 admission. Place des Arts.

Comment: requiem for a hockey fan

by Zeb Cohen

On the eve of the inauguration of the new hockey season they gathered at the illustrious tavern, as they had for so many years, to celebrate the rites of winter. There, amid the sparkling Stanley Cup replicas, the tri-coloured pennants and the mahogany walls festooned with mounted sticks and pucks, they sat guzzling the free-flowing beer while ushering in another year of unassailable devotion to their fabled and flawless team, le Club de Hockey Canadiens.

Shortly after eight o'clock, Mike Thompson, the dean of the group, unexpectedly rose from the end of the table and cleared his throat. Wearing a short-sleeved sweatshirt displaying the familiar emblem coupled with bleach-splattered jeans he was undoubtedly attired in a dignified manner, as befitting a man of his eminence.

"Fellas," he said, gesturing for all to remain silent, "I've invited the press to be here with us tonight at our annual pre-season reunion because I've got an announcement to make, which will be short and to la pointe."

All the faithful laughed heartily, for Mike's weakness for puns was legion.

"Well, for awhile now I've been thinking. I started about midway through last season, when I was sitting here with you watching the Habs on T.V., and it pre-occupied me the entire

summer layoff. But now, as we move from the exhibition to the regular season, I've gotta say that my mind's made up. I've informed Andre (the waiter) and he and the management have graciously accepted my decision. Effective at 8:05 tomorrow night, after twenty-five years in the red-white and blue, I am retiring from hockey."

Momentarily there was stunned silence as the fellow fanatics froze in mid-gulp, incredulous. After a long and storied career beginning with an association with the club from the first day he could drink, Mike had decided to throw in the sponge.

He explained: "You may be surprised, but you really shouldn't be. I saw this coming early last year when the Canadiens were in a dogfight with L.A. for first place. That's when it started happening. Late in those games, when the score was close and the outcome meant something, I began to feel the shortness of breath, the weakness in the knees, the tightness of the muscles and the heart fluttering. I just wasn't in shape anymore. I'd reach for a beer, and with my hands wet and shaking like crazy, I'd spill it on the floor. Time was I could go a whole game without leaving the table and without breaking a sweat, but no more."

"I'll tell it to ya straight: I just can't take the pressure any longer. When the Canadiens sewed up first place I thought I

had regained my old form and recaptured my second wind, but I was wrong. It was the playoffs, the bloody playoffs, that did me in...."

Mike had capitulated the tavern-goers with his saga, and all eyes were riveted upon him.

His voice low and firm, he continued: "Really, it's the overtime, the overtime that kills me. Last year Buffalo's power-play—ten shots a penalty it seemed—turned my insides out. Every time Perrault crossed center ice, I had my heart in my mouth. A few years ago I could accept double, triple overtime without batting an eye, confident that in the end the Canadiens would prevail. Now, in overtime, I'm a wreck. Roberts gets the puck and that's all I need. My stomach becomes a knot (I've developed an ulcer you know), my head pounds, my hair goes gray and my nerves are frayed. The doctor has even ordered me not to watch, for fear it might bring on a heart attack. I'm edgy and want to pound out the wife and kids when they come near me at home during the game. I guess the body just won't respond anymore."

"I was going to announce this last year, but Andre told me the boys were still young and needed me around and that I should reconsider it during the summer. But when training camp rolled around and we were getting in shape in Bob Leduc's kitchen, I realized the desire

simply wasn't there. Every morning these past weeks I've had to pull myself out of bed knowing full well that I'd have to grab my bus to report here for duty tonight, to man the television set and to scream my lungs hoarse. Can't do it anymore. The travelling, the time away from my family, the long grueling season all have convinced me that this is the right thing to do."

"With my retirement I look forward to a new life. I can spend more time with my family—they've grown up while I'm down here you know. Of course my T.V., my subscription to Hockey News, my deluxe Canadian mugs, tuque, buttons and ash trays will all have to go, but I'll still be associated with the organization, likely helping out Andre behind the bar. From time to time I'll be with the old timers (he points to a trio of wizened, intoxicated old men sitting in stony silence at a corner table) and I'll still be doing community work, probably for Alcoholics Anonymous."

"The organization...they've been good to me. I have no complaints." Then he added, with a sigh, "I sure will miss the guys, though."

Turning, he picked up his quart and swinging it over his shoulder, he departed.

Someone suggested that he be buried at centre ice in the Montreal Forum, a Stanley Cup banner draped across his coffin, to the strains of "Les Canadiens sont la."

HAWKEYE'S SNOOP AND SCOOP

The Meds, P&OT, the Nurses, collectively nicknamed the "Shots", sedated the mighty Management team last Monday in a 2-0 soccer rout. Cheered on by a faithful handful of fans, Med stars Sabrina Stoutjesdyk and Laurel Anne Chauvin succeeded (believe it or not!) in getting the ball into the net. 'Calculated and programmed reflexes' from Management's goalie were of no avail.

Further scoops:

The Hawk's Eye recently focused on F&J and P&S, two teams who seem to be operating well together. S thinks that some people are taking men's liberation just a bit too far as she was rudely awoken at 3 a.m. Monday morning by J&B.

Women's sport scene

by Tina Harmon

The month of October signifies more than just term papers, essays, and exams. October also means the beginning of women's inter-collegiate, intramural, and instructional athletic programs.

In general

On the intramural scene, golf, soccer, flag football, the jogging marathon, and badminton are already in progress. Ice hockey will get underway on October 22, at the Winter Stadium. All equipment will be provided, so all you have to do is bring your skates. Volleyball

will also be starting soon. The deadline for signing up is October 30 and play begins on November 4, in Currie Gym. All women who are interested in playing should contact the intramural representative for their residence or faculty.

In the intramural league, the teams are divided into four units: Unit I—Education and Phys. Ed., Unit II—Arts, Science, and Management, Unit III—RVC, Frats, and Co-ed residences, Unit IV—P&OT, Medicine, Nursing, and Grads. The program was highly successful last year, with Unit

IV finishing first over-all. This year promises to be just as good.

Intercollegiate athletics are going into full swing, too. The two field hockey teams are in competition now, and the varsity ice hockey team is holding try-outs. The senior field hockey team has been in competition for several weeks. They have just returned from a weekend in Guelph, Ontario, where they finished first in the Earlybird tournament with a record of four wins and three ties. With their exhibition season over, they now begin to

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play for real. The climax of the season will come on Nov. 7-9, when they will represent Quebec in the CWIAU National Tournament in Vancouver.

The Intermediates haven't been idle either. On Oct. 4 they tied Bishop's 1-1, defeated Champlain 1-0, and tied John Abbott 2-2, with Linda Chippendale and Ivy Steinberg scoring the McGill goals. Stephanie McLean, a rookie goalie for McGill, was outstanding in nets throughout the day.

Ye ole winter tyme

With winter coming up, can ice hockey be far behind? The answer is no. The varsity team begins dry-land training this week. Hockey hopefuls will take to the ice on Wednesday, Oct. 15.

Last year, the Super Squaws ended the final season in a tie for second place. They won their semi-final play-off match,

but were defeated by the Loyola Tommies in the finals. This season the Squaws will be looking to run off with both first place and the championship.

As a final note, the instructional program has been a huge success. Activities ranging from dancing to judo were offered. The turnout was so great that the classes were closed quickly and many students had to be turned down. However, the program will be starting again second term, so everyone will still have a chance to get into a class.

To sum up

That's the look of women's sports, so far. Intramurals are in full swing and the varsity squads are picking their starting line-ups. Women's sports are here, so let's get out and support our teams.



Presenting this year's executive committee of the Women's Athletic Association [W.A.A.]: [left to right] Ivy Steinberg, Terry Ballantyne, Leah Auclair, Sandy Meredith. [Standing left to right] Wendy Stack, Veronique Jotterand, Dr. Gladys Bean.

today

Hans J. Morgenthau, father of modern international relations, professor and author, will be lecturing on "America and the Mid-East: The Kissinger Era", 8 pm, Leacock 26. Admission: Free for students, \$1.50 for non-students. Sponsored by the McGill Committee for Social Justice in the Middle East and the McGill Debating Union.

PORTUGAL: EYEWITNESS REPORT:

Dick Fidler, a journalist for the Marxist newsweekly *Intercontinental Press*, who recently returned from Portugal. He will speak on recent developments in Portugal, at 8 pm in Union 327. For more information: 861-3018.

EAST ASIAN STUDIES ASSOCIATION:

The association requests all members to attend an essential meeting this afternoon at 4:30 in Rm 402 at the Centre for East Asian Studies (3434 McTavish). Anyone who has yet to join should come and sign up. Elections will be held upon quorum and this term's program will be available. Plans for a trip to the country will be discussed along with the completion of library staffing and the establishment of the film program.

McGill Industrial Relations Students Association:

The McGill Industrial Relations Students Association is having a general meeting in SBB, Room 501. Various committees will be organized. Those interested are urged to attend.

ASUS By-Elections:

All nominations for Secretary and U1, U2 and U3 Class Representatives must be turned in to the ASUS mailbox in the Union by 4 pm today. See ad in Yesterday's Daily for details.

PRAYER GROUP:

The faculty that prays together, stay together! Come to a McGill Christian Fellowship prayer meeting and bring the rest of your faculty. Room 307 Union, from 8:30 to 8:55 a.m. daily.

Happy birthday

Shirley

love lorne

McGill Outing Club:

Open meeting as advertised in the newsletter has been postponed. Watch the Daily and the bulletin boards for further announcements.

KARATE CLUB:

A Shotokan Karate Club has been formed. All interested students should sign up at the office in the Union Building. Beginner and advanced classes will be held.

Chess Club:

There will be a meeting of the chess club in the Arts cafeteria (basement) today at 4 p.m. Plans will be discussed for Thursday's simultaneous. New members are encouraged to attend. Please bring set and clock if possible.

WOMEN'S FLAG FOOTBALL:

Tomorrow begins the second season of flag football. Let's make this season a success by coming out Thursday nights from 5 to 6 p.m. at Molson Stadium. Check bulletin boards for schedules.

RADIO MCGILL:

Meeting tonight to elect managing board of Radio and to celebrate reinstatement in Room 307 of the Union at 7:00 p.m. Plans for the reinstallation of equipment and the future schedule will be discussed. All members of the committee for Radio McGill are strongly urged to attend and anyone interested in joining the staff is WELCOME.

Norman Bethune Student Health Organization:

"Alternatives to the Present System of Medical Education" An informal discussion with Prof. Don Bates of the Dept. of History of Medicine. Everyone welcome. The Francis Seminar Room, Medical Library, McIntyre Medical building, 3rd floor. Tonight at 7:30 pm.

POLITICAL SCIENCE ASSOCIATION:

Nominations close today for all executive positions of the P.S.A.: 7 Departmental reps (4 undergrads and 3 grads) and 2

Appointments Committee reps (1 each). Forms can be picked up today in Leacock 434 until 5 p.m.

Philosophy Students' Undergraduate Union Meeting:

Meeting called to discuss the faculty review of the undergraduate program, suggestions taken for a speakers program, and other issues. Meeting to be held at 12:00 in room 544 of the Bronfman building. Anyone taking at least one course in philosophy is a member of the union. Please come and voice your suggestions.

MCGILL REDMEN HOCKEY TRAINING CAMP

Training camp opens on Tuesday, October 14 at the Winter Stadium.

Students interested in trying out for the team should meet Coach Madill at 5 p.m. in the Arena.

N.B. Please bring own equipment and sticks.

CROSS COUNTRY TURKEY TROT

There will be an Intramural Cross Country Run consisting of approximately 2-3 miles in length on Wednesday, October 8, at 5:15 p.m.

The run will commence in Molson Stadium and include some of the Mount Royal jogging trails adjacent to McGill.

EVERYONE WELCOME - NO ENTRY FEE.

A THANKSGIVING TURKEY TO THE WINNER!



PRESENTS:

INTEREST COURSES

(1) FRENCH CONVERSATION \$30.00

20 hours of practical conversation at the introductory to intermediate level. Topics to include current events and the French culture. Emphasis will be placed on encouraging and aiding students to speak the French language.

Tues. & Thurs.

beginning Oct. 14

Instructor: Helene Bardos

(2) AUTO MECHANICS \$30.00

18 hours of theoretical and practical auto mechanics instruction. Topics to range from clutch operations to the intake-power-exhaust cycle. The average cost of an auto mechanic is \$12.00 per hour—a small investment today will SAVE you money in the future.

Mon. & Wed.

beginning Oct. 15

Instructor: Nahum Gould

(3) PHOTOGRAPHY \$30.00

Emphasis will be on basic experimentation, light sensitivity, awareness of imagery and communication, and technical competence. This 20-hour course requires little or no equipment. You do NOT need a camera!

Tues. & Thurs.

beginning Oct. 16

Instructor: Mark Warunkiewicz

(4) BARTENDING \$30.00

The student will be introduced to many drinks; regular, flamboyant and exotic. In addition he will be required to make these drinks himself under the supervision of the instructor. Then, with the aid of a straw, each student will be given an opportunity to taste the finished product.

Mon. & Wed.

beginning Oct. 15

Instructor: Paul Rioux

LIMITED ENROLLMENT FOR ALL COURSES

REGISTER THIS WEEK IN UNION LOBBY—M.S.E.A. BOOTH OR CALL 392-8922